treatment. At the entrance are double storm doors of quartered oak and plate glass, and the box office lobby has a warm treatment of antique oak wainsect. deep red panels, and bronze doors and cornices, the cornice being supported by dramatic masks. A domed arch of bronne springs from the cornice, its panels being filled with opalescent glass, through which light is diffused from electric lamps concealed above.

The theatre lobby walls are covered with a green striped velour, with festoons of drapery around the frieze, and there is a bronzed paneled ceiling. Over the mantel facing the stairway is the portrait of Mrs. Fiske by Jongers, and the stairway and subsidiary spaces are adorned with pletures that contribute to an atmosphere of elegance. Throughout the theatre wherever possible slik velour draperies, with cords and tassels, take the place of doors and give the boxes and passageways a luxurious appearance. On the sounding board above the proscenium march as a mural painting by Frank E. Gates, and the sprandels over the upper tier of boxes are adorned with other paintings descriptive of the drama. These are illuminated by special lights concealed, and the whole lighting system in fact is novel. By distribution the glare mund in thesatres is eliminated. Instead of the conventional chandeller the celling lights are covered when N. C. Goodwin and Maxine Elwith cords and tassels, take the place of doors and give the boxes and passage-ways a fusurious appearance. On the sounding board above the proscenium arch as a mural painting by Frank E. Gates, and the sprandels over the upper tier of boxes are adorned with other paintings descriptive of the drama. These are filuminated by special lights conocaled, and the whole lighting system in fact is novel. By distribution the glare usual in theatres is eliminated. Instead of the conventional chandeller the ceiling lights are grouped in several large coronas around the ventilisting opening, which usually is unsightly and thus is hidden. The balcony and gallery fronts have lights growing out of their decorations that present the appearance of flowers with delicate pink and green petals. The rear of the auditorium is lighted by torch standards on newels, and the rear of the balcony by groups of wail torches.

The whole theatre is heavily carpeted in green, and a carpet will extend out over the sidewalk to the curb during performances. A new stage with every known appliance for lighting, etc., modern dressing rooms with all conveniences, and every device and cars for fire protection briefly sum up the notable improvements made in the Manhattan by its new manager.

Amelia Bingham has the right idea as to the players best fitted to support her. It is difficult to recall a more efficient cast than that employed in the production of "The Climbers," which the actress-manager will present for the first time in this city at the National Theatre in October. Robert Edeson, Frank Worthing, Ferdinand Gottschalk, James Carew, Ethel Winthrop, Minnie Dupree, Madge Carr Cooke, Bijou Fernandez, and Misse Hingham are a combination difficult

Miss Hingham are a combination difficult to equal.

To her skill in the selection of her company Miss Bingham owes the success which enabled her to continue "The Climbers" at the Bijou Theatre for 200 nights. She was the first woman to attempt management in New York in recent years, and she has now established herself as America's only actressmanager.

"Polite vaudeville should have its most satisfactory and successful period this season," said P. B. Chase, of Chase's mason," said P. B. Chase, of Chase's Theatre, yesterday, when interviewed by a Times man. "In the great rush which was made to its standard last season." he continued, "there naturally crept in among the rest some poor acts. The managers were not long in spotting these, however. The weeding-out process has been accomplished and the offerings which will be made this season will include only the known quantities and the very best qualities. Bills of evenly balanced merit will be the rule, with novelties in the supremacy. The top-heavy programmes are surely things of the past, and the person who now has a place on a vaude-ville bill must have the required infent and ambition. The vaudeville providers who are the most energetic and up-to-date are those who are now in control of the situation, and the result will be I believe, the most enjoyable vaudeville afferings the people of Washington have ever known.

"I would indeed be an inverse" conhe continued, "there naturally crept in

of one work until the onlocker is decompanied by the part of the

a dramatist at this moment than even Arthur Wing Pinero. At no time in this generation, if not indeed in this half century, have poetle plays of modern making been so much sought. Should the author of "Herod" and "Paolo and Francesca" carry both his pending ventures to both stage and literary success he can credit self with having almost alone chang-

stage and literary success he can credit himself with having aimost alone changed the current of the drama.

When Mr. Phillips began to write for the stage he was told that the day of stiff poetic discourse had gone from the theatre forever, yielding to the more fiexible and the more human prose. Resulty of diction and grandeur of passion, even when they were the adornments of action and of situations of dramatic power, he was informed, were not a sufficient offset to the mechanics of poetry. "Paolo and Francesca" did not quite stiffs the criez, for it was declared more fitted to the library than the stage, but when "Herod" proved an acting as well as a reading play, there was a pronounced veering of sentiment.

If anything, Mr. Phillips is now too popular, and it is evident that he is being tempted by the urgent market to be too proline of plays. Certainly two plays of the calibre of "Herod" cannot be composed in a single year. Yet that is what the poet has bound himself to do one

penginer and it is easient market to be too prolitic of plays. Sertainly two plays of the calibre of "Herod" cannot be composed in a single year. Yet that is what the poet has bound himself to do, one play going to E. S. Willard, as the means of launching that actor at a London theatre of his own twelve months hence, and the other becoming the property of Julia Marlowe.

For the sake of Miss Marlowe, the actress beat qualified of any before the American public for a noble, poetle and tragle role, it is to be hoped that no hastily made play will be sent to her. The subject tentatively chosen, that of Joan of Arc, should yield itself grandly to Mr. Phillips' treatment, and it would be too bad to have the work of literary sculpturing marred by hurried blows. Miss Marlowe and the playwright consulted about the topic and even in some degree the plot, and there seems to be little doubt that the unfortunate heroone of France will supply the theme, though Mr. Phillips says that he has not reached an absolute decision. Concerning the text to be utilized for Mr. Willard's play, the dramatist will only say that he considers it the finest he has ever had. There is a suspicion that it is more nearly modern than any of previous use.

"Ulysses," the play upon which Mr. Phillips has been engaged since lost winter, is nearly finished, and it is said that Beerbohm Tree plans to produce it in London shortly before or immediately after the holidays. In the meantime Mr. Tree is busy arranging for the presentation of the comedy, "The Last of the

Tree is busy arranging for the presenta-tion of the comedy. The Last of the

Is always use 1 in the form of a thin lather, especially on fine surfaces. Result? No scratching, scouring and "wearing put" the surface cleaned.

When N. C. Goodwin and Maxine Elliott introduced H. V. Esmond's comedy, known in America as "When We Were Twenty-one," to London audiences last week they changed the name to "One and Twenty." Mr. Esmond is an English actor and the odd theatrical chance that bestowed upon his play an American cabestowed upon his play an American career ahead of an English one was enough to arouse, apparently, a good deal of British curiosity. According to the cable accounts, which are all in the tenor of praise, this curiosity was pleasantly gratified, and a long run for the play is the prospect. The two American players have leased the Comedy Theatre for the year, and have had it partly rebuilt at their expense, so they require success.

In one respect the title with which the play has been rechristened is confusing, as a piny of almost kindred name, "Sweet and Twenty," is being played at another London theatre. The latter is by Captain Hood and is running at the vaude-ville theatre with Seymour Hicks and Ellaine Terriss at the head of the performing company.

John Hare may modify his determination for retirement from the stage to the extent of reviving a round of Tom Robertson's comedies in New York next year. He continues to say, however, that his hard working days are over. Since his tour through America in "The Gay Lord Quex" ended he has been enjoying the pleasures of life and is said to be rapidly regaining a health which was more or less shattered when he was here last spring. Just now he is posing as the proud parent in consequence of Gilbert Hare's telling delineation of Lord Steyne in the London "Becky Sharp," When he was in this city last spring he declared that his son would be a better actor than himself, and in the style of parts in which his own fame is greatest—that of old men. And as the disagrecable man from Sheffield in "A Pair of Spectacles" and as the old roue in "The Gay Lord Quex" the younger Hare showed Washington audiences a talent that gave the father an excuse for his boasting. John Hare may modify his determina

Tomorrow night, in Detroit, Blanche Walsh will produce Janette L. Gilder's dramatization of S. R. Crockett's novel, 'Joan of the Sword Hand." The scenes are laid on the south shore

The scenes are laid on the south shore of the Baltic Sea, near the borderland of Russia, and the story is one of knightly chivalry and romance. Joan, Duchess of Hohenstein, headstrong and self-willed, a clever swordswoman and a beauty of her time, is betrothed by the will of her father to a prince whom she has never seen, in the disguise of a page, Joan journeys to the coart of her royal suitor, only to fall in love, with his brother. In the compilcations and adventures which ensue Joan has resourse more than once to her trusty blade, which she knows well how to use. All enfish happily, of course. There are said to be some thrilling situations in the play, which is in five acts and six scenes, showing first the hall of the guard in the Duchess Joan's Castle of Kernsberg, then the rose garden of the castle of Courtland, the great gothic cathedral of Courtland, the great gothic cathedral of Courtland, the costuming, Miss Walsh ptomises, will be rich and historically correct.

The commany includes thirty-four per-

conclusion of Marie Tempest's engagement.

Amelia Bingham opened her season in offered an unusually varied and excellent line of entertainment: "Barbara Frietchie," "Through the Breaklers," "A Ragged Hero," "The Volunteer Organist, "The White Slave, "The Dairy Farm," "Man's Enemy," "Home, Sweet Home," "Superba, Thomas E. Shea, "Lost River," "The Village Parson," "The Heart of Maryland," "Across the Pacific," "On the Stroke of Twelve," Neille McHenry in "Milss," "On the Suware River," "The Night Before Christmas," "Sia Hopkins," "She Acres," "The Little Minister," "The Homespun Heart," and "The Convict's Daughter," "The Little Minister," "The Homespun Heart," and "The Convict's Daughter," "Son the Spagement of "Francesca de Rimini" in Chicago last night. Mr. Skinner has scored a brilliant success in the play and its highly account of the play and the play account of the play account of the play and the play account of the p

mer home at Edgartown, Mass., where he will remain until October, when he will come to Washington for the winter. will come to Washington for the winter.

Manager Fred G. Berger is authority for the statement that Mr. Russell will not return to the stage before the Christmas holidays and possibly not until next spring. The actor's physician has advised him to defer his reappearance on the boards until he has fully regained his health, as a second breakdown would seriously affect his recovery. Mr. Russell his not improved as rapidly as was expected during the past few months, and deems it best to wait until he is stronger. deems it best to wait until he is stronger. rather than to attempt a tour now and be compelled to close prematurely.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) appeared has week with the Columbia Theatre Stock Company, of Newark, N. J., in "The Charity Ball," and scored hits in their respective roles of Judge Knox and Mrs. De Puyster, The Newark managers have offered them a season's contract which they have declined. Mr. and Mrs. Rogers will remain with the company by special arrangement during the current week for the production of 'Shenandoah."

David Warfield made his debut as a star last Monday night at the Hyperion Theatre, New Haven. The play was Lee Arthur and Charles Klein's "The Auctioneer," which was produced for the first time on any stage. The star scored an instantaneous hit and others in the company who appeared to advantage were Marie Bates, Mande Winter, Odell Williams, Eagene Canfield, and Brandon Tynan. "The Auctioneer" was recently given in London for copyright purposes.

Edgar L. Davenport, who has been identified with Viola Allen's productions for several seasons, branched forth as an independent star last Monday night in Boston in a dramatic version of Hall Caine's novel, "A Son of Hagar," blaying the dual role of Paul Ritzon and Paul Drayton. The star had excellent support in Harrison Hunter, formerly leading man with Olga Nethersole, and Myles McCarthy, whom the author recommended for the role of Josiah Bonnythorne.

One of the characters in Clyde Fitch's "Lovers' Lane" is said to be modeled on that of Mrs. Carrie Nation, the saloon amasher of Kaness. This woman. Mrs. Steele, played by Annie Mifflin, doesn't go about smashing saloons, for there are no saloons in Eddysville, the locale of "Lovers' Lane," but she does engineer a crusade against billiard tables, playing cards and vicious posters. One of the ridiculous scenes of the play shows Mrs. Steele, Mrs. Hosea Brown, and Mrs. Jennings, the dressmaker, berating the manager of the opera house for putting up the picture of a buriesque show, the poster showing a girl in tights. Miss Mifflin read what she could about Mrs. Nation and modeled her impersonation of Mrs. Steele on the lines suggested by the newspapers as describing the Kansas "Cyclone,"

Ignacio Martinetti is a member of the Carrie Radeliffe stock company of Phila-delphia. Grace Van Studdiford will go to Europe to fill engagements at the Winter Garten

Richard Mansfield has decided to call the Booth Tarkington play "Beaucaire" without the "Monsieur."

without the "Monsteur."

Elsie Lesile has scored a success as Glory Quayle in "The Christian," in support of Edward J. Morgan.

Arthur Hoops will be of the cast of "Alice of Old Vincennes" in which Virginia Harned will star this season.

Carlotta Nillson has been added to Blanche Walsh's company for the production of "Joan of the Sword Hand."

Hencietta Crosman will put George Henrietta Crosman will put George Hazelton's new play into rehearsal in October. The play is still without a name, Burton Holmes is in China. He will go to Korea and Japan, returning to America before the holidays for his annual lecture

Kate Denin-Wilson, Lucille Flaven, Earle Ryder, and Marie Derickson have been engaged for the cast of "Eben Holden."

Paul Gilmore opened his season in "Lost River" last Monday night in Boston. The leading feminine role was played by Elizabeth Woodson. John Dunsmore, formerly basso of the Bostonians, will interpret a leading role in "Princess Chic," with the Marguerite Sylva opera company.

J. H. Gilmour, who played Flambeau last year in the Maude Adams production of "L'Aiglon," will be Grace George's leading man this season.

leading man this season.

Rehearsals for "La DuBarry," in which David Belasco will present Mrs. Carter this season, will begin at the Criterion Theatre, New York, October 1.

The initial production of "Dolly Varden," Stange and Edwards' comic operatin which Lulu Glaser will star, is scheduled for September 23 at Toronto.

William Castleman, formerly a tenor in the Castle Square Opera Company, has been engaged for the leading tenor roles at the Grand Opera House, Algiers.

E. H. Sothern will procure the English

E. H. Sothern will procure the English rights to "Richard Lovelace," which looks as if the actor contemplates a London engagement in the not distant fu-The Modjeska-James tour will open in Montreal September 20. "Henry VIII" will be presented with Modjeska as Queen Catherine and Louis James as Cardinal Wolsey.

Woisey.

Lizzie Dalien, who recently came to this country under contract with Charles Frohman, has been stricken with peritonitis and is now at Bellevue Hospital, New Yark.

The new melodrama which Cecil Ra-leigh, the English playwright, has just completed will be called "The Great Mil-lionaire," Charles Frohman centrols the rights to the piece for America.

rights to the piece for America.

Clara Morris, who has been writing interesting articles recently of her stage career, will lecture under the management of Thomas Broadhurst. Her talks will embody her experiences as an actress.

Cyril Scott has retired from the cast of "The Liberty Belles" turbugh a hisunderstanding with the stage manager. Harry Davenport has been selected for the role which Scott was to have assumed.

william Ingersoll has been re-engaged as leading man of the Grand Opera House stock company, Pittsburg. Saráh Truax is the leading woman. The season will open tomorrow night with "A Lady of

tendered a banquet to Miss Bingham and her associate "Cilmbers."

William G. Stewart, who sang the barttone role in "Foxy Quiller" last season, will not return to the stage this year. He is at the head of the American School of Opera in New York, and it is said that he will devote his time to that institution exclusively in the future.

Otis Skinner closed a three weeks' engagement of "Francesca de Rimini" in Chicago last night. Mr. Skinner has scored a brilliant success in the play and is highly commended for the production and excellent supporting company with which he has surrounded himself.

Jane Oaker, who made her professional debut last year with Louis James and Kathryn Kidder, and whose work came pretty near overshadowing that of the stars, will be Arthur Byron's leading woman, when he inaugurates his stellar tour in "Petticoats and Bayonets."

Frank Martineau will be business man-

Frank Martineau will be business man ager of the Dan Daly company, which will include Virginia Earle, George A Schiller, Tom Evans, Carrie Perkins Anna Laughlin, Marguerite Clarke, will iam Cameron, Nicolas Long, Idalen Cot ton, William Black, and Nellie Beaumont William A. Brady has concluded to re-tain the English rights to "Lovers' Lane" and so George Alexander, the Landon ac-tor-manager, is disappointed. Clyde Fitch recently disposed of the English rights to "Major Andre" to Mr. Alexander, Mr. Brady has the American rights to this piece.

The Cipher Code" will be presented at the Fourteenth Street Theatre, New York, September 29. Maude Hoffman, who was E. S. Willard's leading woman for soveral years, has been engaged for the prin-cipal feminine part in support of John E. Kellard, the star of "The Ciphei

Otls Skinner has scored a genuine suc cess with his production of "Francesca de Rimint" in Chicago. The play is spien-dilly mounted and the star has surround-ed himself with a strong cast, which in-cludes Marcia Van Dresser, Gertrude Norman, William Norris, and Aubrey Populearill.

irving Brocks, last season leading man with Kathryn Osterman, has been secured for the role of Hans Nix in "The Telephone Girl." The press agent says Mr. Brooks' engagement to a Boston heiress has just been announced and the wedding will take place during the floston season of "The Telephone Girl."

of "The Telephone Girl."

Franklyn Fyles, whose name has been associated with a number of military plays, has just completed a new comesty drama called "Drusa Wayne." The play will be produced by the stock company at the Girard Avenue Theatre, Philadelphia, with Bertha Creighton and Eugene Moore in the leading roles.

Henry Miller, who has been conducting a stock company in San Francisco, is

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"Genius," said Mildred Holland recent-ly, "is the ability to master the details of one's work until the onlooker is de-ceived into thinking there are no details. Genius grows out of drudgery. It's only hard work that counts. I believe in it."

Daisy Leighton, Nan Randolph, Marion Lee, Harriet Sawyer and Belle Ashlyn.

The following piavers compose the company that will support Peter F. Dailey in Augustus Thomas' new comedy, "Champagne Charley"—George A. Beane, Frank Lane, W. A. McConnell, Brigham Royce, Thomas Brown, Edward Garvie, Max Hoffman, Christie McDorald, Lansing Rowan, Helene Reimer, Ada Lewis, Grace Washington, Marie Randall, Helene Cheston, Leona Du Bois, and Madge Deane, Gerhart Hauptmann, the German playwright, author of "The Sunken Bell," which E. H. Sothern presented here last year, and other plays of the same tenor, is putting the frushing touches to two plays called "Poor Henry" and "A Shepherd Song." He is writing a novel which will be published during the winter, and is also revising his former failure, "Florian Geyer."

Cyril Scott has rejumed to the cost of

ian Geyer."

Cyril Scott has returned to the cast of "Florodora," which he left to join "The Liberty Beliea." Helen Raymond will sing the role of Dolores, replacing Bertha Waltzsinger, who goes with the Eastern company, and Guelma Baker will again take her place as Valleda. The Both performance of "Florodora" was celebrated Friday night, when the entire company appeared in new costumes.

Alice Nielsen is said to be studying for grand opera under the atelage of Lawrence Russell, at Scorra, Italy. Before returning to America she will also take a course under Tosti. She recently sang for Signor Mancinelli, director of the Maurice Grau productions, and he was so pleased with her voice that he desires her to assume the leading role in a new work which he is writing.

The company engaged to present Augustus Thomas, now "Artzons." or the

a new work which he is writing.

The company engaged to present Augustus Thomas' play, "Artzona," on the road, includes Harrison Armstrong as Canby, the ranchman; Sydney Ainsworth as Licutenant Denton; E. H. Calvert as Captain Hodgman; George Meech as Colonel Bonham; Ben Deane as Doctor Fenton; Charles Mitchell as the sergeant; Elsie Esmond as Bonita; Gertrude Perry as Estrela Bonham, and Sylvester Cornish as Mrs. Canby. Mrs. Canby.

see a section of the principal contraints of the principal contraints, rule in the Klaw & Erlanger production of "The Sleeping Beauty and the Beast." Miss Gillette went to London with the Alice Nielsen company and received an offer from George Musgrove, the English manager, to sing the contraints roles in the grand apera company which Musgrove will send to Australia. She preferred however, to remain in America next winter, and so will be seen in the famous pantomime.

Edna May is about to impersonate another member of the Grey family. This time it is Kitty, probably sister to Vlolet, the Salvation Army lassie, in "The Belle of New York," the part which brought fame to Miss May. "The Three Little Maids," the new musical comedy in which George Edwards will present the Syraense actress in London, will not be ready for some weeks, and during the intervening time she will make a provincial tour in "Kitty Grey," an English version of "The Rounders. The part is one which Miss May refused from George Lederer when the piece was first given in America.

Madeline Lovette Ryley's play. "The Aliar of Frieudship," was produced for the piece was first given in America.
Madeline Lucette Ryley's play. The
Altar of Friendship." was produced for
the first time hast Monday night at the
Hollis Street Theatre, Boston, with John
Mason as the star. The occasion called
out Boston's elite and was altogether auspicious. The star record a personal and
artistic success and was ably supported
by Namette Comstock and a well selected company.

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J. G. Taylor, Laura and Marie Linden. Marie Saker, Ellen O'Malley, and Alice Lonnen. No new players are mentioned in the list of productions, his repertoire being made up of the same plays which he has presented here on the last three

our Boston's elite and was altogether auspicious. The star recored a personal and artistic success and was ably supported by Nampette Comstock and a well selected company.

E. S. Willard has completed arrangements for another American tour, which will begin some time in October. The will begin some time in October. The following people have been engaged for this company: Verner Carges. George Gaston, Ernest Stallard, H. G. Lousdaie,

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New Scenery, Wardrobe, and Electrical Effects. 20-Bewitching, Dashing, Frolicsome Girls--20 BURLESQUE REALISM REALIZED.

Next Week . . . . . Harry Morris' Twentieth Century Maids.

of his recitals when he was here last spring. In front of me sat a good-looking girl of thirty or thereabouts. Said another girl to her-this one about forty, at lenst—'How do you like Hofmann, my dear?' 'Like him!' was the answer; 'he's adorable. You know I've been in love with him for years' Later I heard a little boy back of me say to an old lady, evidently his grandmother, after Hofmann was through playing a Lisat rhapsody; 'I wonder if Joe could lick Terry McGovern?'

One of the characters that scored an

The Two Judges.

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